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SCULPTURE  
DIRECTIONS  
75

FOR RELEASE ON RECEIPT

Sculptor Richard Stankiewicz will be in Cleveland February 11-12, 1975 to discuss his work in a public lecture at the Cleveland Institute of Art, and to hold a workshop for Institute and Case Western Reserve University sculpture students.

The Philadelphia-born artist, now 52, is widely known nationally and internationally. His welded steel sculptures are included in a number of private and public collections, including those of the Museum of Modern Art, the Whitney Museum of American Art, the Solomon R. Guggenheim Museum, the Joseph H. Hirshhorn Museum and Sculpture Garden, and the Moderna Museet in Stockholm, Sweden.

His talk here, entitled "The Artist Looks at His Work," will be held Tuesday, February 11 at 8:00 p.m. in the auditorium of the Cleveland Institute of Art. It is free and open to the public.

The following day he will critique the work of Case Western Reserve and Cleveland Institute of Art sculpture students in the Institute's sculpture studios. Both workshop and lecture have been organized in connection with "Sculpture Directions '75," a year-long program on sculpture and its history sponsored jointly by Case Western Reserve University and the Cleveland Museum of Art, in cooperation with the Cleveland Institute of Art and other Cleveland area arts organizations.

Richard Stankiewicz first gained broad recognition in the early 1950s

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with a sequence of welded steel assemblages, or "junk" sculptures, of great imagination and wit. Conglomerations of industrial found objects of iron and steel, the assemblages frequently contained references to the human figure, and his titles -- such as Miss Ideal Secretary and Beach Sitter -- reinforced the representational or narrative aspect of his work.

He continued to work in assemblage into the early 1960s. But in the last 10 years, his sculptures -- still of welded metal -- have become simpler, more abstract, and more monumental in feeling. His most recent pieces, exhibited in 1973 in a one-man show at New York's Zabriski Gallery, consist simply of formally juxtaposed geometric shapes, primarily cylindrical elements, unpainted, treated and weathered to give them a soft patina.

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